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Japanese Lacquers

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I

GALLERY BOOK

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LACQUER. FLOOR CASE A, 1-4.

Lacquer is a kind of varnish applied to articles made of wood. The art of lacquer decoration is practised extensively in China and Japan, the most beautiful work being the Japanese. The lacquer coating is often combined with other materials - mother-of-pearl, lead, or coral. The finest lacquer ornamentation is in gold, and is distinguished by its delicacy of workmanship, and beauty and complexity of design. The objects to which it is applied are themselves finely wrought, and are made to last for centuries by a heavy covering of the varnish applied in many coats, the process often lasting years.

FLOOR CASE A.

1. Inro. The inro ("seal box" or "seal basket" is a wooden box strung on a cord with a block, generally of ivory, called a netsuke to hold it in place when carried in the belt. It was originally a receptacle for the seals which literary men and artists carried with them for signing their productions. Later it was made smaller and devoted to various medicines kept in several compartments neatly fitted together. To hold these in place another smaller block called "ojimé" (tightener) was strung on a cord between the netsuke and the inro.

A doe lying down by a flowering shrub and behind a stone lantern, in shibuich, an alloy of silver and gold.

Hyakusen, early 19th century. 11.10005

2. Inro. A pair of pheasants - the bird with variegated body and tail feathers is the male - perch on jutting rocks from which a flowering plum tree springs and flowers hang, - a rose (red coral) and a green flower (malachite). On the reverse, flowers in mother-of-pearl and gold.

Jokasai IV., early 19th century. 11.9994

3. Inro. On a dark ground, ducks in mother-of-pearl and coral swimming among fallen cherry blossoms; the flowers and loose petals in mother-of-pearl, the ripples in gold.

Yoyusai, early 19th century. 11.9982

4. Inkstone box covered within and without by a design of pine trees with gnarled roots and blooming plum trees growing among rocks on either side a rushing stream. Some of the blossoms in tarnished silver.

17th century. A very good example of the lacquer work of the time. 11.1351

8. Inro. A dragon in a boiling sea of waves breaking in white caps about him as he delivers a great blast from his mouth.
By Kyosen, early 19th century. 11.10002

6. Inro. The Seven Wise-Men of the Bamboo Grove. These sages represent a movement away from Confucian convention and toward independent simplicity of life which occurred after the fall of the Han Dynasty in the third century A. D. Except for conversing with each other by the tongue instead of with a public by the pen, they were counterparts of Thoreau in the Walden Woods.
On the reverse, under full moonlight, a gondola-like flat boat is being poled from a cove on a mountainous shore, while the dignitary within looks out of the cabin. Level clouds below the moon and among the mountains. Houses and a wharf.
Early 19th century. 11.10012

7. Inro. The Night Procession of the Hundred Demons toward the Rising Sun, recalling in its abandoned rush one of Willette's pictures of Parisian merry-makers, but composed of minute grotesques instead of Pierrots and Columbines. The gold figure stealing away on the left is a veritable brownie of today. In the center a tree in leaf comes to life, and is threatened with an axe by a figure with a nose like Cyrano de Bergerac. On the reverse, one demon has a clam-shell for a head; another a lyre. The van is supposed to disperse before the sunbeams.
Jokasai III. (?). Middle 18th century. 11.9917

8. Inro. Sketch in single, uncorrected strokes, of two geese alighting by reeds and rocks. An attempt to reproduce ink-painting of the Idealistic School in lacquer.
Jokasai VI., early 19th century. 11.10121

9. Square Box. Sprays of autumn flowers.
Early 19th century. 11.10221

10. Tea Caddy covered with thirty-three complete pictures: scenes in and out of doors and on the water, with one or more figures in each; all with inscriptions and depicting episodes from the famous romance called "Genji". The artist has represented patterns on the dresses and other minutiae hardly to be seen without a glass.
Mitsuhide, early 19th century. 11.10249

11. Inro. On a river a large boat full of court musicians who are accompanying the group of court

nobles shown on the reverse. In old Japan boating parties were held annually under the direction of the Emperor, and on these occasions the Imperial orchestra accompanied in a separate boat.
Late 18th century. 11.9957

12. Inro. Japanese dog and chrysanthemums in a pot. On the reverse, two dogs. Japanese dogs have silk, bib-like collars. Very delicate work.
Hosi, late 18th century. 11.9944

13. Box, in tiers, with pines and bamboo growing by a stream.
Early 19th century. 11.10243

14. Similar box, in tiers, with a design on sides and top showing pines, bamboo and plum trees growing by a stream; storks in flight or alight, the feathers minutely indicated, and a tortoise. In each scene a conventionalized plum blossom used as a family crest. The combination of these three trees with the stork and the tortoise expresses good wishes, and is a frequent motive in lacquer design. The pine is always green, the bamboo is noted for its vitality, the plum dares to bloom on the edge of winter, the stork is fabled to live a thousand years, and the tortoise ten thousand.
Early 19th century. 11.10222

15. Inro. Wheels in water. Compare lacquer box in Case 71-4. The wheels are inlaid with mother-of-pearl. A very ancient design frequently used in lacquer. What meaning attaches to the representation of wheels in water does not now appear.
Komin, middle 19th century. 11.9989

16. Writing Box. A weeping willow and a plum tree in bloom by a wave-beaten and wind-driven shore. The foliage is naturally drawn but the blossoms, represented by silver inlay, are magnified to many times the size of nature.
Early 19th century. 1919.10

17. Inro. Sprays of chrysanthemums and ferns in various delicate tints.
Katsunobu, early 19th century. 11.10004

18. Inro, with peonies. On a band about the center are represented howo birds in flight and a paulownia.
Gyokusan, early 19th century. 11.9998

19. Inro. Pine branches arranged in vine form on a ground of cut gold foil (kirikane). The netsuke is in the shape of a book and folded note-paper.
Late 18th century. 11.9951

20. Inro. A stag, does, and fawns under a maple tree by a brook. Some of the leaves are colored crimson. 11.9936
Kajikawa, late 18th century.

21. Inro. Farm-houses with thatched roofs under a pine and other trees. A large rooster and two birds, one black. A fence bound with bundles of straw in the foreground. Tree-crowned hills in the background. The reverse shows a rice-field.
Early 19th century. 11.10015

22. Inro. An eagle modelled in low relief is perched on rocks by the surf under a blossoming cherry tree, of which the petals are blowing away. One petal bears the stamens and pistils of a blossom with it. The netsuke is a flat wooden ball with a plum blossom. 11.9942
Histaka, late 18th century.

23. Inro. A silk curtain stretched for a picnic with musical instruments behind it: a biwa (lyre), a gong, a double drum with the stand on which it rests. On the reverse, a shallow drum hung a little slantwise in its frame, the sheepskin ornamented with grotesque dogs, also a panpipes and a koto (harp).
Tsunehisa, early 19th century. 11.9964

24. Comfit Box. A maze of at least a dozen varieties of maple leaves against a dark ground.
Late 19th century. 11.10334

25. Inro. A summer garden in Japan on the banks of a stream near a village. Platforms are spread with carpets and occupied by pleasure-seekers, some with pipes, some offering or drinking wine, some playing the samisen, some with fans, one with chopsticks. On the reverse, a continuation of the same scene, showing the entrance, - a torii, or gateway of honor, with an inscription in a fence among trees. See Bulletin No. 68, February 1914.
Early 18th century. 11.9901

FLOOR CASE B.

1. Inro. The Three Vinegar Tasters. A favorite subject irreverently symbolizing the Confucianist, Buddhistic and Taoistic conceptions of life in the

form of a dispute between a Confucian scholar (on the left), a Buddhist monk (in the center) and a Taoist sage (on the right) over the taste of vinegar. The Confucian, in his candid recognition of the realities of life, finds the vinegar sour; the Buddhist, from the depth of his conviction that all things are vanity, finds it bitter; the Taoist, with his resolute purpose to acknowledge whatever particular merit any individual thing may have, finds it sweet. The three old men, their eyes of glass, and their mouths deep red hollows, are seated before dishes. His slipper has fallen from the foot of one. The man in the center shouts as he clutches the beard of one neighbor, who, with a grimace, grasps the wrist of his assailant with one hand and the back of his head with the other. The third also shouts, raising a shallow wine cup, as he clutches the ear of the central figure, who lays hold of the side of his face in return.

Toyo I., middle 18th century. 11.9912

2. Ash Box. Bare hills with blossoming cherry trees.

Early 19th century. 09.311

3. Inro. A stork flying over water; on the reverse a hawk in flight.

Ranryusai, middle 18th century. 11.9906

4. Inro. Two red-faced monkeys.

Chikanao, late 18th century. 11.9945

5. Inro. A grasshopper with veined and iridescent wings and a red dragonfly. On the reverse, view from above of a cicada on a tree trunk.

Kohoi, early 18th century. 11.9893

6. Inro. A phoenix with varied plumage flying precipitately down upon a plum branch in blossom. On the reverse a hawk stands on one leg at the foot of a plum tree.

Kajikawa, middle 19th century. 11.10032

7. Inro. A flight of birds seen far away over waves. Other birds on a conventional wave pattern on the reverse.

Mitsutoshi, middle 19th century. 11.10058

8. Round box in the segmented shape of a melon with the vine leaves about it.

Middle 19th century. 11.1026

9. Inro. A long, ~~curved~~ arcade making a right angle among hills with maple trees.
Kajikawa, late 18th century. 11.9931

10. Inro. A long, narrow pine grove begins at the lower righthand corner and winds upward about the case to the right, ending over the top.
Early 19th century. 11.10025

11. Inkstone Box ornamented with round counters for the "Go" game, some inscribed; and with a folded and curving sheet of paper showing on both sides a delicate pattern of ferns. The interior shows the same design.
Late 18th century. 11.10196

12. Round Box. Circles, each with three half chrysanthemum flowers on a background of the natural plant in gold on a black lacquer field.
Early 19th century. 11.10234

13. Inro. Design of the Seven Gods of Good Luck in a Boat.
Kajikawa, early 18th century. 11.9897

14. Inro. Relief pattern in gold of a bird with head of pearl, flying among cherry blossoms toward two others on the reverse, perched on a branch, one opening his beak toward the new comer.
Sunryusai, middle 18th century. 11.9907

15. Inro. Two sparrows in dark gray and black perched on a twig.
Toju, early 19th century. 11.10000

16. Inro. Two horses in inlay of silver and tortoise shell, one in outline. On the reverse another in mother-of-pearl.
Masaki, late 19th century. 11.10054

17. Inro, representing in gold and inlay a collection of decorated papers used for writing poems, square and oblong, showing landscapes and flowers, - iris, bamboo, a bridge, a torii, or gateway of honor, a flight of birds across the moon, a spider web with butterflies. On the reverse, a river, a house under trees by a lake, a stag on its hind legs cropping leaves from a tree, and various flowers and trees.
Middle 19th century. 11.10074

18. Inro. A hawk on a limb in mid-air holding by one claw, the other drawn under him, gazing at

a sparrow flying away in space on the reverse.
Early 19th century. 11.10023

19. Box, tied up, for objects of Buddhist ritual. Conventional pattern of the lotus with leaves and twigs in scroll work.
Late 18th century. 335.09

20. Inro. Geese in relief under water plants, one in gold, two in white. On the reverse, two others flying to light by a river.
Kajikawa, late 18th century. 11.9934

21. Inro, with designs representing the four seasons. The upper half is a representation of fall, with farmers, one leading an ox with bundles of rice, the other bearing a pole across his shoulders, with bundles of rice at each end. The lower part, a winter scene, shows boys playing in the snow. One is blowing his fingers. On the reverse, the upper portion represents spring, showing pine sprouts and blossoming trees by a gateway; and the lower half a summer scene, - farmers working in a rice field.
Late 17th century. 11.9882

22. Inro. Turtles. On the reverse a fungus. Both are symbols of longevity.
Middle 19th century. 11.10072

23. Inro. The Repulse of Kublai Khan from the shores of Japan. Kublai Khan, the Mongol emperor of the 13th century, after his conquest of China sent an embassy calling upon Japan to surrender. A peremptory refusal was followed by an invasion of some of the outlying islands. Then, while the Japanese waited, guarding their coasts, a great cloud was seen to rise at night from the Temple of Ise, on the southern shore of Japan, and in the storm which resulted the fleet of the invaders with its 10,000 ships and million men was utterly destroyed, only three men escaping with their lives. This was the divine wind of Ise, the sun-goddess. The occasion is the only one in history when the rulers of China adopted an aggressive policy toward Japan.
Horsemen are seen through pine trees, one overthrowing a halberdier with his lance. A bowman prepares to shoot through a shield. On the reverse warriors in full armor on a shore, and one man almost naked carrying another. Boats in the surf with half naked men, one clambering aboard. 11.9903

24. Inro. The two Sennin, or immortal men, Kanzan and Jittoku. The figures are carved in high relief

and represented standing on a point by a river. Kanzan, a Taoist, is expounding a line in the scroll which Jittoku holds unrolled. The netsuke represents Gama-Sennin, also a Taoist, distinguished by having a three-legged toad (Gama) as his companion; for the Taoist faith recognized also the immortality of animals. He is seated bent over and screaming at the toad which he holds before him. The bottom of the netsuke is carved to represent the folds of the garment on which he sits, the sole of one foot and the reversed toes of the other. The figures are in carved metal.
Middle 18th century. 11.9909

25. Inro. A dragon among clouds. His tail stretches down among the clouds on the reverse.
Late 17th century. 11.9881

26. Box in the form of two squares with the corner of one in the other. On one, groves of pine trees. On the other, five landscapes. That on the top represents a waterfall and bridge and farm-buildings on a shore.
Early 19th century. 1382.12

27. Inro. Cormorants by a waterfall.
Kajikawa, early 19th century. 11.9896

28. Inkstone Box. A farmer boy seated on an ox among faggots plays the flute. The animal picks his way through swampy ground with varied herbage. A vine with red berries on a hillock. Fine stratus clouds. The hair of the ox and the pattern of the boy's dress are delicately indicated. The inside of the case shows a river with mandarin ducks.
Late 17th century. 11.10166

FLOOR CASE C.

1. Inro. Fans containing eight views on Lake Biwa, near Kyoto, and spread out on a ground of hirami (chips of gold foil laid on one by one). One shows geese flying. An ivory netsuke in the form of the Oriental guardian animal, sometimes represented as a lion and sometimes as a dog.
Middle 18th century. 11.9920

2. Inro. A cock. On the reverse a hen and chickens. Netsuke with a bird perched on the rim of a bowl.
Kwansai II., early 19th century. 11.9995

3. Writing Case. Under a pine tree with conventionalized needles in mother-of-pearl, a Chinese

scholar with a cap of mother-of-pearl is seated in Chinese fashion on a chair before a stone table bearing an ink-stone, brushes and an ornament. Behind him an attendant girt with mother-of-pearl stands holding a tortoise. The sides and inside of the case are ornamented with branches of the same tree. The inside of the drawer shows plum blossoms.

Late 17th century. 11.10167

4. Inro. A monkey with the Shinto emblem called Gohei (a rod with cut papers attached) leaping through a curtain of suspended cords. The monkey is regarded as the messanger of one of the Shinto divinities. On the reverse, a sacred horse.

Kohei, early 18th century. 11.9888

5. Inro. A tiger and cub on a background of gyobu (similar to hirami, but composed of larger chips). On the reverse, tigress and cubs.

Jokasai I., late 17th century. 11.9879

6. Inro. Landscape showing maple trees among hills with two deer.

Gao, middle 18th century. 11.9919

7. Inro. Musical instruments, - panpipes, cymbals and bridges for a harp.

Kajikawa, middle 18th century. 11.9910

8. Rectangular box with wave pattern and opened fans showing on one a design of butterflies hovering over ferns. The sticks of the other are of mother-of-pearl, and the design is a vine pattern. The cut in the sides of the box for convenience of opening is ingeniously made in the form of an open fan.

Late 18th century. 1936.10

9. Inro, with flight of sparrows. They have heads of shakudo (an alloy of gold and copper), bodies of silver, and wings of gold and silver. The netsuke is a wooden figure of a classical dancer wearing a mask, his chin fallen upon his chest. The inro is in the shape of a part of the stem of a bamboo tree.

Ryuhaku I., early 18th century. 11.5839

10. Inro. Black lacquer. Procession of fantastic demon figures remarkable in conception and in the black lacquer mysteriously taking different aspects in different lights. They carry treasures.

Kwansai II., early 19th century.

11.9994

FLOOR CASE C, 11-20.

11. Inro. Long-tailed tortoises.
Toshi, early 19th century. 11.995

12. Writing Box with rich, pendent clusters of grapes, and a butterfly with large eyes in its wings alight on the leaves. The interior shows sunflowers growing among rocks and similar butterflies lighting and hovering above.
Early 19th century. 76.46

13. Inro. Red lacquer covered with a fine leaf pattern in gold, in which the leafage and blossoms of other plants are arranged in circular patches.
Kyuhaku I., early 18th century. 11.9885

14. Inro. A rat running; the reverse shows Daikoku, one of the Seven Gods of Good Fortune, seated on the rump of the rat and twisting his tail with both hands.
Kohei, early 18th century. 11.9892

15. Inro. A company in a ferry-boat in rough water. All are serious, some dejected, some woebegone, some lamenting. A colossal mask, drum and Gohei (Shinto emblems) lie on the bow deck.
Middle 18th century. 11.9922

16. Comfit box. A puzzle pattern; representing a fine network in gilt drawn about the box and tied with a red cord over a pattern of chrysanthemum flowers drawn in gold, red and green, almost impossible to follow under the other.
Kaga, early 19th century. 05.21

17. Inro. A flower cart of the kind used in processions and containing a pot of chrysanthemums and peonies. The reverse shows the shafts resting on a bench under a hanging branch of cherry blossoms.
Shugeyoshi, late 18th century. 11.9939

18. Inro. Landscape with hills and blossoming trees, a waterfall and a rushing torrent.
Yoshiro, late 18th century. 11.9878

19. Inro. Incised design of two horsemen stopping under a tree, one puffing at his pipe, the other turning back toward a little boy on the reverse who begs money from him.
Toyo II., late 18th century. 11.9949

20. Inro showing a cock in a cage and another represented in high relief standing ready to meet the

attack of a third represented in the air on the reverse. The second and third are carved metal-work inlaid. Netsuke showing in high relief a grasshopper and a dragonfly clambering over grass and flowers.

Kwansai II., early 19th century. 11.9977

21. Inro. Landscape with a farmhouse among hills. Rice harvesters, among them a woman carrying a basket on her head and leading a child. On the reverse, two men turning a water-wheel.

Kajikawa, late 18th century. 11.9932

22. Inro. Cranes among bamboo stalks.

Early 18th century. 11.9905

23. Inro. Farmhouses under trees.

Early 19th century. 11.10026

24. Inro. Dragons with eyes of glass, ascending on one side and descending on the other, causing a gale of wind, heavy masses of cloud and a boiling sea.

Early 19th century. 11.10030

25. Inro. Drawing on black lacquer. A scene under water showing carp swimming among water-weeds.

Kyuhaku, late 17th century. 11.9884

26. Inro. Birds and flowers in medallions of brilliant inlay on a gold ground. A blackbird, head downward on a spray of camelia; a phoenix flying over a kiri blossom; a bird picking at a peony. On the reverse, swallows and iris; a stork flying through plum blossoms; and butterflies on chrysanthemums. Inlays of various shells and stones.

Late 19th century. 11.10033

27. Comfit Box, with lobed corners. Many different flowers in circular designs on a kirikane ground.

Late 19th century. 11.10335

28. Inro. Close pattern of chrysanthemums on a gold ground. 11.10070

Kwakusensai, middle 19th century.

29. Inro. Crows flying over a wall and lighting on a plum tree within. On the reverse, two crows alighting on the coping; trees beyond the wall. Netsuke a little boy beating a drum.

Jokasai II., early 18th century. 11.9894

FLOOR CASE D, 1-6.

1. Inro. Trees on a curving shore. The netsuke is a figure of a lion with a cub on its back.
Early 18th century. 11.9902

2. Inro. The Encounter of Benkei and Yoshitsune. Two figures in high relief on a bridge: a warrior with a lance (Benkei) pursued by a young man (Yoshitsune). The minute face of Benkei, about one-eighth of an inch in diameter, carved in metal, is a study of intense expressiveness not less than marvelous considering the microscopic scale on which it is modelled. Blossoms and buds on a background of a close mosaic of minute gold squares.

Benkei, called in his boisterous youth "The Demon", as the young Bismarck was called "The Mad", grew to be eight feet high and as strong as one hundred men. One day on the Gojo Bridge at Kyoto, he vowed he would challenge all comers until he had a thousand swords, and actually succeeded in getting 999. The thousandth intended victim proved to be Yoshitsune, and thanks to the thorough training he had received as a swordsman from the Tengu, Sojobo, Yoshitsune, although much smaller in size, vanquished Benkei, who became thereafter the foremost follower of the victor.

The story recalls an episode in Gautier's novel, Capitaine Fracasse, in which the young Baron de Sigognac, coming from the south of France with a training in swordmanship given by the old master-at-arms at his château, overcomes the invincible bully of the bridge in Paris called the Pont Neuf, who thereafter becomes his faithful friend and defender.
Early 19th century. 11.9965

3. Box, with silken cord. Landscape showing in the foreground a salt kiln. Two figures, one feeding the furnace, the other carrying salt water. Background of hills with pine trees. Full moon.
Early 18th century. 11.10172

4. Inro. Conventionalized plum blossoms on a background of kirikane (pieces of gold foil cut in square or rectangular forms, applied piece by piece on a wet lacquer ground by means of a pointed stick). 11.9923

5. Inro. A goose preparing to alight is seen against the moon which, on account of oxidation, has become purple.
Jokasai VI., early 19th century. 11.10122

6. Inro. Many compartments dotted with small

chrysanthemums.
Kajikawa, early 19th century. 11.9961

7. Inro, broad in shape, showing three of the Seven Wise-Men in their bamboo grove. The other four are represented on the reverse. The face of one is white, of another light brown, of the third dark brown. Their clothing is of delicate color and pattern. Mother-of-pearl, gold and silver foil, and other materials of pale color are used.
Kyuhaku I., late 17th century. 11.9883.

8. Inro. A pattern of waves and rocks.
Masanori, early 18th century. 11.9898

9. Inro, modelled in horizontal ridges showing Hotei, one of the Seven Gods of Good Luck, in deep sleep in front of his bag of treasures. The extremity protruding is his foot. A scroll on the ground before him.
Kajikawa, late 18th century. 11.9933

10. Inro. Cranes in flight or standing or sitting on a reedy shore.
Middle 19th century. 11.10040

11. Inro. A design of fans ornamented with birds, horses, flowers and the Mountain Fuji. On the reverse, similar designs, including fish.
Hisataka, late 18th century. 11.9943

12. Large square box in natural wood with palmetto. The application of mother-of-pearl, pottery, lead and gold lacquer is a special feature of work by this artist.
Haritsu I., late 17th century. 08.190

13. Inro. A father with a counting-board is taking a census of his family; on the reverse, the mother takes her part in the review.
Norimitsu, early 19th century. 11.9991

14. Inro. Single box with deeply cut scroll pattern. This is a carving in lacquer prepared by applying seventy or eighty coats.
Chokwan, late 18th century. 11.10359

15. Inro. Small. Rear view of a rabbit in mother-of-pearl among grass.
Zeshiu, 19th century. 11.10062

16. Inro of natural bamboo. Segment of a branch showing a crouching bear. The netsuke is a segment of a similar branch, with a snail.
Late 18th century. 11.9952

17. Inro. Carved red lacquer, with three grotesque figures meeting under pine and willow trees. The netsuke is carved with sprays of a flowering shrub. The ground for this piece was prepared in the same way as No. 14.
Early 18th century. 11.5837

18. Inro. A crowd of cherry blossoms without stems or leaves.
Early 19th century. 11.10011

19. Inro. A view of Seta River. An inlet between jutting points. Mountains in the background. Farmhouses, a bridge, boats and sails in distance. The reverse continues the landscape.
Late 18th century. 11.9930

20. Square Box tied up. On a black ground, conventional flower forms. Almost alone among these lacquer designs in the close but not exact repetition of a formal pattern.
18th century. 1948.10

21. Inro. Wheels on waves.
Yoyusai, early 19th century. 11.9981

22. Inro. A peacock with tail spread. His neck, wing feathers and the eyes in the tail-feathers of mother-of-pearl. On the reverse, a pea-hen and a peony.
Morimitsu, early 19th century. 11.9990

23. Inro. Carved red lacquer. Figure of a sage in high relief. On the reverse, a similar figure seated. Two netsuke with conventional designs.
Middle 19th century. 11.10366

24. Inro. Blossoming plum trees and howo birds with varied plumage. Five-sided netsuke with inscriptions.
Kyuhaku I., early 18th century. 11.9886

25. Inro. Shocks of grain in a stubbly field under pine trees, with sparrows flocking toward them and lighting on and about them.
Middle 19th century. 11.10071

26. Inro. Rosei asleep on his magic pillow. His arm rests on the pillow, and he holds in his hand a fan made of a sheet of mother-of-pearl, through which his face with its closed eyes may be discerned. On hearing that the Emperor of China wanted counsellors, Rosei, although of humble position, set off for the

capital, bemoaning on the way his poverty and lack of influential backers. At Canton he fell in with Lu King, one of the supernatural men called Sennin, who gave him a pillow warranted to possess magical properties. That evening while waiting for his millet to be cooked, Rosei fell asleep on his pillow, and had a dream which is variously reported. In one version, he dreamed that he became minister of state and after four years retired full of honors. In another version, he dreamed that after a faithful administration, he received the hand of the Emperor's daughter and succeeded to the throne. When his son reached three years of age, he fell into the water, the cries awakening Rosei from his dream. In a third version, having attained high position, he was entertained as a guest by an enemy, the powerful minister, Juro Sayemon, who attempted to boil him alive in his bath. The steam woke Rosei, who found his smoking dish of millet before him. Then it came over him that the pillow had been given to show him the deceitful nature of all worldly success, and turning about, he journeyed home to give himself to meditation. The Arabian Nights has a similar story, but without the ending that in China points its moral.
Late 18th century. 11.9955

27. Inro. Actor in variegated clothing wearing a horned mask and carrying a wand. (See print by Kiyomasu in Folding Frame 102).
Kwansei II., early 19th century. 11.9978

28. Inro. Red berries on a plant; blossoms on a branch.
Middle 19th century. 11.10073

29. Inro. Rabbits in a meadow by a stream.
Kajikawa I. (?), middle 17th century. 11.9876

30. Inro. Hawo bird perched on the trunk of a tree.
Kokakusai, early 19th century. 11.10001

31. Inro. Stand with an incense-burner above and a vase containing carnations below; the netsuke ornamented with lilies.
Early 19th century. 11.10017

32. Inro. Storks among reeds on the shore.
Kajikawa, late 18th century. 11.9937

33. Inro. Blossoming cherry trees and a curtain commonly used at picnics.
Jokasai IV., late 18th century. 11.9946